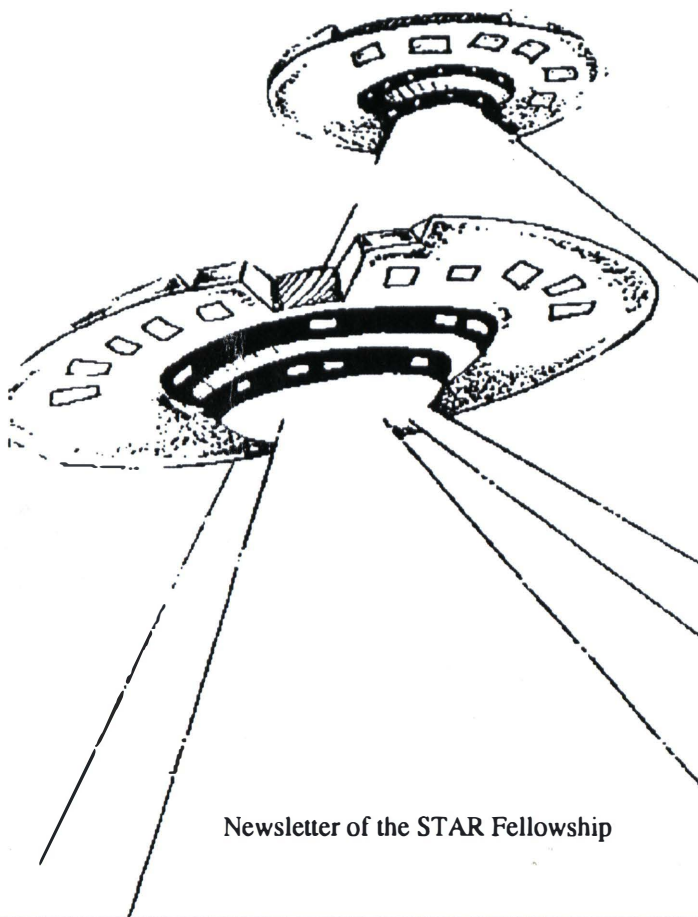


AMSKAYA



Newsletter of the STAR Fellowship

A UFO OFF IRELAND?

The unit I work for (an educational advisory organisation), recently purchased a Dartcom weather satellite system and I have been involved in setting it up and running it. I noticed something unusual on a transmission sent on *April 4*. It was a white dot, relatively large, in a part of the picture which seemed to be cloud-covered. I have not noticed anything similar on any other of the pictures sent by the satellite (Meteosat). The picture was taken in visible light (some of the transmissions are in infra-red) at 4.30 in the afternoon.

The software has facilities for enhancing the pictures in various ways; one is a zoom facility by which one can enlarge a chosen section of any picture. I found that, for some reason, the overlays representing the outlines of land masses did not appear on the normal sized picture, but they did on the zoomed versions. I do not know why this is, but it was useful in this instance, for it showed that the white dot was not a rogue dot coming from the overlay, and it also allowed easy recognition of the position of the object, if such it was (though not the height, of course). The fact that nothing of the kind was noticed on any other of the pictures seems to indicate that it was not likely to be anything like an aircraft or ship, or a defect in the transmission. Also, although it is not very apparent in the reproduction here, when the original picture is magnified the unidentified dot is a much more solid white than the overlay dots, which seem rather diffused. It also seems rounder.

White dots have been noticed in a number of photographs; they have usually been dismissed as faults in the picture, but a large proportion of them occur in "possible" places for UFOs (i.e., against a sky background rather than in front of someone's face, for instance). One of the first I saw was on a picture taken by Squadron-Leader Shipwright of the field in Albury, Surrey where he had seen a UFO close to the ground in 1967. The picture was taken some weeks after the event, but the slide clearly showed a white dot just above the horizon. He had not noticed anything when taking the picture, but this is quite possible as the image in the viewfinder would have been reduced in size.

Some other occurrences were on two of the flights that my wife has kindly organised for me from time to time. One was on the balloon flight over Gloucestershire; a white dot appears in one of the photographs taken while we were above the cloud. It is a beautiful picture with a carpet of cloud and a light blue sky above it. The interesting thing in this case is that the object, if such it is, is against the cloud background and not the sky (i.e., below the apparent horizon). This could give some idea of size and distance. Another, even higher, was taken from Concorde at two miles high. This was in fact a similar picture, except that the clouds were much further below us and the sky was a very dark

blue, being on the edge of space. In this case the object (or rather, objects) were against the sky background above the horizon. One is a very clear round white dot, the other, above it and slightly to the right, seems to be a fainter one. These were noticed first by Philip Heselton when he saw the photograph.

Discussion of Concorde brings to mind the famous moving picture of the white object flying round the aircraft. This has been shown on television and also on a video on crop circles recently released. Was something like this near the Concorde I was flying in? Also in the crop circles video was a sequence showing a small, white, round object moving erratically over the crop formations. This was shown at a recent meeting of the Guildford Metaphysical Society.

I have also actually seen a "white dot" UFO. It was in 1987, described in an Amskaya editorial entitled "Storm Watcher" as it occurred the morning after the first of the great hurricanes which removed so many of our trees. The wind had dropped from its force of the night before, but it was still fairly windy, with clouds rushing across the sky. I was at work at Plesseys, Addlestone at the time, and noticed a white, motionless round object in a patch of blue sky. I might have thought it was a balloon had the weather been calm - but it was motionless in this very windy weather. A cloud then came and covered it, and when the cloud had gone, so had the object. But I had it in view for at least thirty seconds, possibly a minute - certainly an appreciable time - and it looked very similar to the white dots which appeared on the photos mentioned earlier.

The Satellite Picture

SKYWAYS AND LANDMARKS

by Tony Wedd

Part 1

(This is not the famous booklet, but a talk of the same name given by Tony to the Northern Conference of BUFORA in 1968).

I'm particularly interested in the tree clumps - the connection being, I think, that the flying saucers either draw power from these mark points (a possibility) or they actually use them to navigate by (another possibility) or they use and navigate by some earth emanation, power, vibration, or field that the landmarks themselves mark. Not necessarily for people flying, but for people on the earth who wanted healing - most particularly, I think, healing.

I'm quoting from Adamski and Buck Nelson, who both said "Flying saucers travel along magnetic currents. They don't drive along like your motor boats or launches do, they float along like a raft does, and take no power in doing so." They are, I'm sure, charged up, and Adamski himself agreed that they had a source of power on board which was recharged when the little saucer came back to the mother ship. But this power was limited and would be used, presumably, in emergencies.

Therefore the theory I give to you tonight is that flying saucers ordinarily travel along routes that are pre-determined by magnetic currents on the Earth. When they're hopped by an aircraft and want to get out of it quick they presumably turn on full power - they need it - but ordinarily speaking they're conserving their power by travelling along the leys.

Buck Nelson gave us something which is very striking (Buck Nelson is a pretty simple, innocent sort of person and when he comes up with information like this I don't think he knows at all what he's talking about - but I do!) Bucky, his spaceman friend, told him that the magnetic currents are named and numbered.

Now, that's a terrific clue for a start. The reason for both naming and numbering them is simple. You name them according to a rough direction; you number them because you have a parallel system. But he went further; he said "Where these magnetic currents cross is comparable to a cross-roads sign". Well, that sentence is all right if you chop off the last word - obviously where magnetic currents cross is comparable to a cross-roads. But he added the word "sign". Now a sign can only mean a landmark; you can't stick signs up there on the clouds, they'd move off. So we're immediately bidden by Buck Nelson to look on the ground for these crossover marks. Of course, anyone who knows Watkins's theory knows this is exactly what he was investigating - crossover points where the leys

meet one another and are marked.

There are some very significant stones that any conventional archaeologist will confirm gave you the crossing. I'm thinking of the Roy Stone which originally marked the crossing of Icknield Way and Stane Street. That was the origin of the town of Royston. They've moved the stone - a terrible crime in Neolithic times because the stones were very important marks.

To be continued

VIDEO OF TONY WEDD COUNTRY

On March 22nd three members of the Surrey Earth Mysteries Group visited Chiddingstone in Kent, once the home of Tony Wedd. A video was taken which is available to anyone sending a blank VHS cassette and postage.

As well as seeing his house, other sites nearby mentioned by Tony Wedd were seen, including the amazing cave in the hill, carved out in the form of a cruciform church, which Tony felt could have been Mithraic. The video also included dowsing work which revealed some new alignments

FROM BARBURY TO ICKLETON 1991

by Gordon Millington

At the end of the 1991 season of crop formations, five weeks and some eighty miles separated the two most remarkable pictograms yet created, the Barbury Castle figure of July 17th and the Ickleton Mandelbrot of August 12th, each quite different from any of their predecessors. It seemed as if the Circlemaker had decided to leave cereologists something to think about during the bare months of winter, for both figures possessed an undeniable intellectual content and their proximity in time and space could suggest also a semantic link, if only one of contrast. Each was also situated near an ancient trackway, potentially a physical locus for the mental journey through the dimensions from Barbury to Ickleton.

The Barbury Castle figure is a geometrical demonstration of static linear relationships between real numbers in two dimensions, while the Mandelbrot set represented at Ickleton is a dynamic algebraic derivation of non-linear relationships between a set of complex numbers in a fractional dimension. Barbury typifies the stasis of an established classical order, but the Mandelbrot depicts a dissolution of that order into apparent chaos which resolves eventually into another order based on the Feigenbaum sequence of bifurcations.

The set is said to be the most complex object in mathematics. "An eternity," says James Gleick (1988), "would not be enough time to see it all, its disks studded with prickly thorns, its spirals and filaments curling outward and around, bearing bulbous molecules that hang, infinitely variegated, like grapes on God's personal vine." Though complicated beyond the possibility of full description, this remarkable object, which the cornfield pictogram could of course only symbolise, can yet be generated by just a few lines of computer program - infinite complexity generated from iterations of initial simplicity.

George Wingfield (in Bartholomew <ed.> 1991) sees Chaos Theory as "an indication that even within chaos there is a natural order which permeates both the physical world and the world of consciousness." Not so, for there can by definition be no order in chaos. What fractals can, however, demonstrate is the breakdown of one order into total chaos within which a new order then evolves, so that chaos is no more; but this does not justify the assumption that the Ickleton figure is modelling a process where social systems break down into a chaos from which a new order and a new age emerge, though it might, perhaps, not be wholly unreasonable to suppose the Mandelbrot may point up a new approach to problems of turbulence, social and physical.

John Michell ("The Cerealogist", No.4) finds "a world of symbolism" in the Barbury Castle pictogram and it is inevitable that meaning will be sought for such phenomena. Observing that the area of the central circle is the sum of the three surrounding it, Michell claims that "it demonstrates the principle of Three in One"; does he also mean that it asserts the validity of the Christian or even the Hindu trinity? If so, we have clearly moved from fact to speculation. Similarly, the total area of all four circles is said to be 31,680 square feet, a number significant in ancient cosmology, theology and temple architecture. So is the figure a historical referent or an embodiment of geometric universality? Or both?

Everyone seeking meaning in cereological phenomena does so in terms of his own ideological bias, so that we have plasma vortices, pre-literate Celtic symbology, Christian numerology and astrologically based prophecies of the new Aquarian age, to name but a few. Though no one can disprove their validity, it would perhaps be wiser to

confine hypothesizing to that area where there is most common ground between theorists. This can be expressed by two propositions. First, that pictograms show evidence of directed intentionality and cannot feasibly be ascribed to the random operations of physical forces: and second, that this intentionality infers the operation of an intelligence at present unspecifiable.

Since we can perceive two phases in the creation of any pictogram, namely the origination of its abstract design and the actual execution of that design in the crop medium, it is convenient to personify this dichotomy so as to separate the questions of "how?" and "why?" Let us borrow from Shakespeare's last play the characters of Prospero and Ariel, the magician and his familiar spirit, to represent respectively the intelligent designer and the manipulative executant of his conceptions in the cropfield medium. Ariel, with his mercurial responses to human wishes, has for too long distracted our attention from the significance to the mechanics of the creative process.

For several years he has teased the proponents of vortex theory by producing instances to disprove each modification of their hypothesis and perhaps Prospero has been willing enough to indulge his fun-loving familiar for the sake of the interest created by his antics. Then, suddenly, comes the more serious business. No more insectograms or curlymen, but instead the sparse Euclidean logic of the Barbury figure. Prospero has perhaps some means of monitoring human response, finding it backward-looking and medieval: not the message intended, for the geometry of the past is to be subsumed by the Mandelbrot into the algebra of the future. Ariel is given five weeks to prepare the cereological manifestation of the ultimate masterpiece. The aesthetics of his previous creations have already established Prospero as an artist, who now appears also a mathematician at the state of the art. Will his next revelation take us into realms of relativity and quantum mechanics or was 1991, as hoaxers Doug and Dave have claimed, the end of the line for cereology? We must wait and see!

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BARTHOLOMEW A. (ed.) "Crop Circles - Harbingers of World Change" - Gateway (1991)
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THE HIDDEN UNITY **and** **BEGINNINGS**

These two booklets have recently been brought out by the Surrey Earth Mysteries Group.

The Hidden Unity looks at the strange phenomenon of subconscious siting of ley points, and notes that places of worship, of all religions and all ages, tend to predominate on leys. The environmental and philosophical implications of this are discussed, and the apparent necessity of worship but irrelevance of doctrine. Two ley centres are given as examples, and investigated in depth - the Shah Jehan Mosque in Woking and the Guru Nanak Sikh Temple, Scunthorpe. There is an appendix by Eileen Grimshaw on the significance of the Pagan religion to this study. Illustrated with photographs, maps and line drawings.

Beginnings is about a series of potentially useful discoveries, mainly made by Jimmy Goddard over a period of about twenty years, but having some overlap with discoveries made by others. For various reasons, the investigations are all in their early stages, and some have not been continued. They include earth energy detection, natural antigravity, subconscious siting, ley width, and the solar transition effect. There is also a chapter on cognitive dissonance - a psychological factor which seems to have been at the root of all bigotry - scientific, religious and other - down the ages. The booklet is concluded with an account of the discovery of leys by Alfred Watkins.

Each booklet is £1 plus 30p p&p from the Amskaya address.



AMSKAYA is the newsletter of the STAR Fellowship, a continuation of the organisation formed in 1960 by Tony Wedd of Chiddingstone, who held that contact was the way ahead for flying saucer investigation. £2 for four quarterly issues from J. Goddard, 25, Albert Road, Addlestone, Weybridge, Surrey, KT15. 2PX. Please make cheques payable to J. Goddard. Original cover design by David Taylor. IF YOUR SUBSCRIPTION IS DUE AN "X" WILL FOLLOW THIS SENTENCE: